

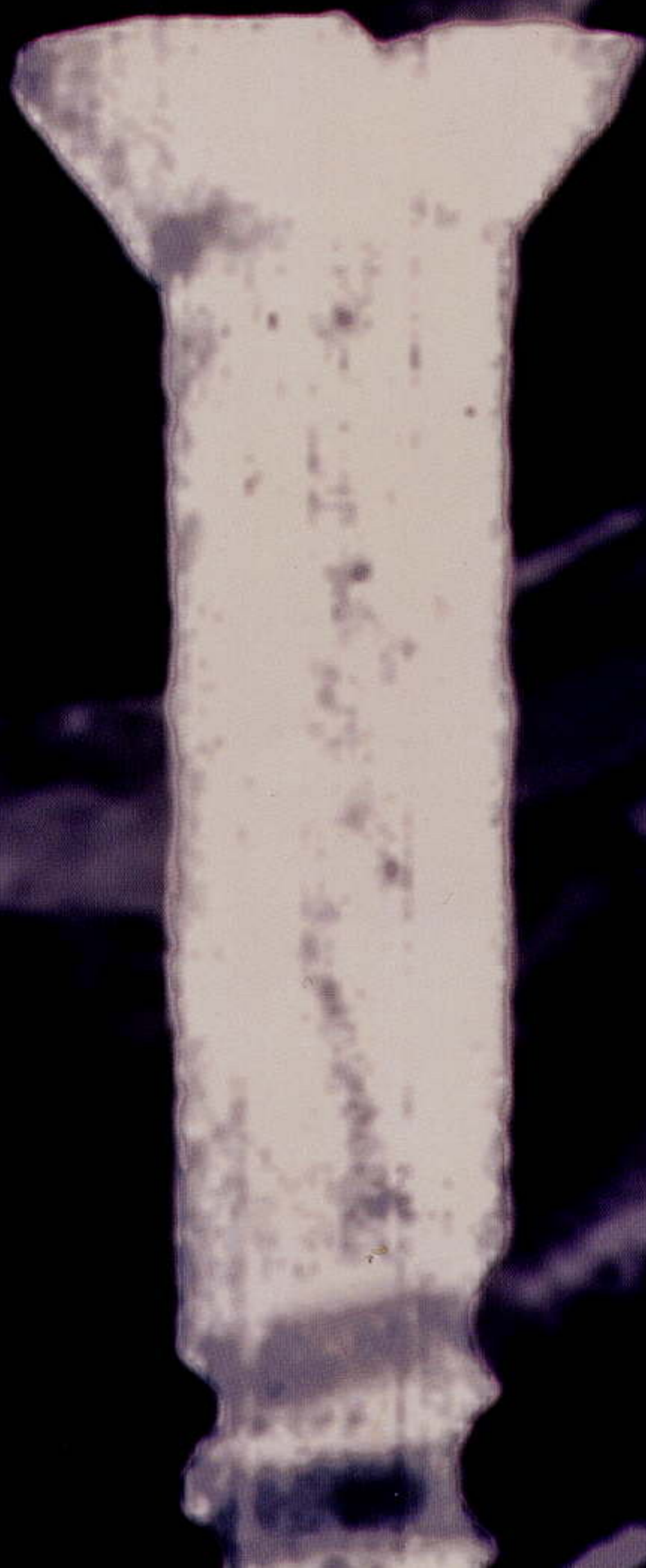
Authentic
GUITAR-TAB

Edition
Includes Complete Solos

SELECTIONS FROM

PANTERA

FAR BEYOND DRIVEN



PARENTAL
ADVISORY
EXPLICIT LYRICS

STRENGTH BEYOND STRENGTH

All gtrs. tune down 1/2 step:

⑥ = E \flat ③ = G \flat
 ⑤ = A \flat ② = B \flat
 ④ = D \flat ① = E \flat

Words and Music by
 VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
 REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Moderately $\text{♩} = 112$

Verses 1 & 2:

A5 G#5

G5

G \flat 5

A5

C5

1. There's noth - ing. No ed - u - ca - tion. No

2. See additional lyrics

Gtr. 1

f

A5 G#5 G5 G \flat 5 A5

fam - 'ly life — to o - pen my arms — to. You'd say my

C5 A5 B \flat 5 A5 B \flat 5 A5 B \flat 5

job's to - day, — yet gone to - mor - row, I'll be broke in a gut - ter.

A

Fuck

E5

Fact is, *we're* strong-er than all.

2. *You're*

Play 3 times

Interlude I:
Half-time feel
Play 3 times

0 1 1 0 1 1 0 1 2 1 1 1 2 1 1 1 0 1 1 0 1 1 0 1 2 1 1 1 2 1 1 1

A5 G#5 G5 Gb5 Verse 3: Gb5 F5

Sad state of af-fairs.-

PM.....

0 1 1 0 1 1 0 1 7 6 6 6 5 5 5 4 4 4 4 3 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

Ab5 F5 N.C. Gb5 F5

Crip - pled A - mer - i - ca. Pipe

PM..... PM.....

6 6 6 3 1 1 1 1 1 1 3 6 4 4 6 3 4 4 4 3 1 1 1 1

Ab5 F5 E5

dream butt - fucked Im - mune. Strong-er than all.

PM.....

1 1 1 1 1 1 1 1 6 6 6 3 1 1 1 1 1 1 1 1 2 2 2 2 0 0 0 0

Half-time

w/Fill 1 (Gtr. 2, 2nd time)

F5 C/E F5

G \flat 5

F5 C/E F5

G \flat 5

F5 C/E F5

G \flat 5

F5 C/E F5

G \flat 5

(2nd time) Rrrr!

Rhy. Fig. 1

We've
(end Rhy. Fig. 1)

Bridge I:

F5 C/E F5

G \flat 5

F5 C/E F5

G \flat 5

F5 C/E F5

G \flat 5

grown in - to a mon - ster.

See additional lyrics

An ar - ro - gant, ex - plo - sive

1.-3.
w/Fill 1 (Gtr. 2)

F5 C/E F5

G \flat 5

4.

Interlude II:
Play 3 times

F5

G \flat 5

moth - er - fuck.

Far too late!

A.H.

8^{va}

A.H.

With bar (dive)

F5

G \flat 5

F5

G \flat 5

F5

grad. dive

Fill 1

Gtr. 2

Guitar Solo:

w/Rhy. Fig. 1 (Gtr. 1, 4 times)

F5 C/E F5 G \flat 5 F5 C/E F5 G \flat 5 F5 C/E F5 G \flat 5 F5 C/E F5 G \flat 5 F5 C/E F5 G \flat 5

Gtr. 2

w/harmonizer effect

1/2

13

12

13

11

(11)

13

13

Gtr. 3

f w/harmonizer effect

1/2

6

5

6

4

(4)

6

6

F5 C/E F5 G \flat 5F5 C/E F5 G \flat 5F5 C/E F5 G \flat 5F5 C/E F5 G \flat 5F5 C/E F5 G \flat 58^w

3

F5

1/2

12

13

20

18

17

(17)

(17)

20

19

20

19

17

16

17

3

w/trem. bar

-1/2

5

6

5

4

5

(5)

(5)

11

10

11

10

10

9

10

F5 C/E F5 G \flat 5F5 C/E F5 G \flat 5F5 C/E F5 G \flat 5F5 C/E F5 G \flat 5(8^w)

3

3

3

3

3

3

3

3

3

3

3

3

3

20

19

19

18

17

16

17

20

19

19

18

16

17

20

19

19

18

16

17

3

3

3

3

3

3

3

3

3

3

3

3

3

12

11

12

11

11

10

11

13

12

13

12

11

12

13

12

13

12

11

12

Bridge II:

Hail

kings.

The

new

kings.

Double-time N.C.

Strong - er than all.

A5 G#5 G5 G \flat 5

Verse 4:

(See additional lyrics)

A

sim - ple

pro - gress

to

le - gal - ize. — There

would not be a choice — but to take our side. —

ev - er strong - er than all. Strong - er than all.

Additional Lyrics

Verse 2:
 You're working for perfect bodies, perfect minds and perfect neighbors.
 But I'm helping to legalize dope on your pristine streets and I'm making a fortune.
 You're muscle and gall. Naive at best. I'm bone, brain and cock.
 Deep down stronger than all.
 (To Interlude I)

Bridge I:
 Hard as a rock. Shut like a lock.
 Finally, the president in submission.
 He holds out his hand on your television and draws back a stump.
 It's too late for some.
 (To Interlude II)

Verse 4:
 Be there no question of certain strengths.
 Know this intention. Forever stronger than all.
 (To End)

BECOMING

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

All gtrs. tune down 1 step:

⑥=D ③=F
⑤=G ②=A
④=C ①=D

Moderately ♩ = 120

Intro:

D5/A

Gtr. 1

w/Rhy. Fig. 1A (Gtr. 2)

Play 4 times

No Chord(E5)

Rhy. Fig. 1

Verse:

Half-time feel

N.C.(E5)

F#5 G5

F#5 G5

(Last time) 1. A long

time a - go

I nev

er knew

my - self.

2. See additional lyrics

end Rhy. Fig. 1

N.C.(E5)

F#5 G5

N.C.(E5)

Then the mem - o - ry

of shame.

Gtr. 2

Rhy. Fig. 1A

8th

end Rhy. Fig. 1A

F#5 G5 N.C.(E5)

F#5 G5

— birthed — its gift. —

P.M. P.M. P.M. P.M. P.M. P.M.

0 0 0 0 2 3 0 0 0 0 0 0 0 0 0 0 2 3

Double-time

N.C.(E5)

F#5 G5

No more. The small one, the weak one, the fright - ened one.

P.M.

0 0 2 1 0 0 2 1 0 0 2 1 0 2 3

N.C.(E5)

F#5 G5

Run - ning from beat - ings, de - flat - ed, I'm be - com - ing

P.M.

0 0 2 1 0 0 2 1 0 0 2 1 0 2 3

N.C.(E5)

F#5 G5

more than a man. More than you ev - er were.

P.M.

0 0 2 1 0 0 2 1 0 0 2 1 0 2 3

N.C.(E5) F#5 G5

3 3

Driv - en and burn - ing to rise be - yond Je - sus! —

P.M.

0 0 2 1 0 0 2 1 0 0 2 1 0 4 5 3

Chorus:
Half-time feel

B5 A5 D5/A w/Fill 1 (Gtr. 2) (B5) (A5) D5/A

I'm born a - gain —

P.M. P.M.

9 7 7 5 0 0 7 5 2 7 6 5 0 0 7 5 5

B5 A5 D5/A

with snake's eyes. — Be - com - ing —

P.M.

9 7 7 5 0 0 7 5 2

Fill 1
Gtr. 2

7 6 5 7 6 5

w/Fill 1 (Gtr. 2)
(B5) (A5)

D5/A

1.

Double-time

God - size.

P.M. -----

7 6 5 0 0 5 7 7 7 7 7 7 7 7

w/Rhy. Fig. 1A (Gtr. 2, 4 times)

N.C.(E5)

F#5 G5

Err!

P.M. -----

0 0 2 1 0 0 2 1 0 0 2 1 0 4 5 3

N.C.(E5)

F#5 G5

N.C.(E5)

P.M. -----

0 0 2 1 0 0 2 1 0 0 4 5 3 0 0 2 1 0 0 2 1

F#5 G5

N.C.(E5)

F#5 G5

P.M. -----

0 0 2 1 0 4 5 3 0 0 2 1 0 0 2 1 0 0 2 1 0 4 5 3

2. Double-time
D5/A

To Coda

Yeah!

Interlude:
Play 4 times
N.C.(E5)
(Bass gtr. imitates Rhy. Fig. 1)

F#5 G5 D5/A

D.S. (2nd ending) al Com

w/Gtr. synth sound effects

Coda *Play 4 times*
N.C.(E5) **F#5 G5 E5**

(2nd time) God - size. —

P.M. P.M.

0 0 2 1 0 0 2 1 0 0 4 5 2 3 2 0 2 0 2 0

Additional Lyrics

Verse 2:
I found my life was slipping through my hands.
Perhaps through death my life won't be so bad.
I can see you, can fuck you, inside of you.
Staring through your eyes.
Belittle your friends to serve me, to suck me, to realize my saving grasp.
I of suicide. I the unlord.

5 MINUTES ALONE

All gtrs. tune down 1 1/2 steps:

- ⑥=C# ③=E
 ⑤=F# ②=G#
 ④=B ①=C#

Words and Music by
 VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
 REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Slowly ♩ = 82

Intro:

G5 A5 E5

G5 A5 E5

G5 A5 E5

B♭5 G5 E5

G5 A5 E5

G5 A5 E5

Gtr. 1

f

Verse:

(E5)

1. I see you had your mind— all made up, you group of pit - i - ful liars.—
 2. See additional lyrics

P.M.

[illegible]

E(-5)

— this job has more to meet the eye. My song is not be-lieved? — My words some-what de-ceive-ing?

Now I'm un - whole.

[illegible]

G5 A5 E5

G5 A5 E5

Can't be what your id - ols are.

G5 A5 E5

G5 A5 E5

G5 A5 E5

G5 A5 E5

Can't leave that scar.

You cry for com - pen - sa - tion.

Chorus:

G5 A5 E5

G5 A5 E5

G5 A5 E5

B \flat 5 G5 E5

— I ask you please just give us

five min - utes a - lone.

G5 A5 E5

G5 A5 E5

G5 A5 E5

B \flat 5 G5 E5

Just give us...

G5 A5 E5

G5 A5 E5

G5 A5 E5

B♭5 G5 E5

five min - utes a - lone. —

G5 A5 E5

G5 A5 E5

G5 A5 E5

B♭5 G5 E5

N.C.

To Coda ⊕

Err!

I feel like bro - ken glass. —

Interlude:

N.C.

A5 G#5 G5 F#5 F5 G5 A5 E5 G5 A5 E5

Err! Five min - utes

G5 A5 E5 Bb5 G5 C5 G5 A5 E5 G5 A5 E5

a lone.

G5 A5 E5 Bb5 G5 E5

Just give us Yeah!

with bar (dive and release)

Interlude:
NC. (G5)

Guitar Solo:

N.C.

 g_{eff}

The musical score is for guitar, featuring a melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The melodic line is marked with a 'Gtr. 1' (Guitar 1) and includes a 'loco' section. The bass line includes fret numbers and fingering (1, 2, 3, 4, 5, 6, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20). The score is divided into two systems, each with a key signature change: (G5) and (Bb5).

Play 4 times

F5

B5

F5

E5

F5

E5

B5

F5

G5

F5

G5 G5

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The bass line is written in a simple, folk-like style. The score is for a two-part setting of the song.

F5 G♭5 F5 G♭5 G5 F5 G♭5 F5 G♭5 G5 N.C. D.S. $\frac{8}{8}$ al Coda Coda symbol

The musical score is written for three parts: Soprano, Alto, and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The lyrics are: "I ask you please, just give us". The Soprano part features a melody with a fermata on the first measure, followed by eighth notes and a half note. The Alto part provides harmonic support with chords and moving lines. The Bass part includes a bass line with fingerings (3 1, 4 2, 3 1, 4 2, 5 3, 3 1, 4 2, 3 1, 4 2, 5 3) and a final section with a double bar line and a repeat sign. The piece concludes with a double bar line and a repeat sign.

Coda *Outro:*
E5 Bb5 E5

I ask you please, just give us, I ask you please, just give us, I ask you please, just give us,

F5 G5 A5 E5 G5 A5 E5 Bb5 G5 E5

The musical score is written for a guitar in E major. It consists of two systems. The first system has three measures. The first measure is for the vocal line, with the lyrics 'I ask you please, just give us...'. The second and third measures are for the guitar, with the lyrics 'I ask you please,'. The second system also has three measures. The first measure is for the vocal line, with the lyrics 'I ask you please,'. The second and third measures are for the guitar, with the lyrics 'I ask you please,'. The guitar part features a complex rhythm with many sixteenth and thirty-second notes, and is marked with 'P.M.' (Palm Mute) and a '4' indicating a 4-measure phrase. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4.

I ask you please, just give us... I ask you please, I ask you please,

P.M. 4 P.M. 4 P.M. 4 P.M. 4

G5 A5 E5 **G5 A5 E5** **B \flat 5 G5 E5** **G5 A5 E5**

I ask you please, *I ask you please,* *(w/ad lib vocal until end)*

P.M. -4 P.M. -----4 P.M. -4 P.M. -----4 P.M. -4 P.M. -----4

5/7 2 5/7 2 5/7 2 8-5 2 5/7 2 5/7 2
 3/5 0 3/5 0 3/5 0 6-3 0 3/5 0 3/5 0

I'M BROKEN

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Moderately ♩ = 148

Half-time feel

Intro:

No Chord (E5)

*Guitar I

*2 guitars arranged for 1 with harmonizer effects set 8⁰⁰

1. I

Tuning for all guitars: ⑥ = C#, ⑤ = F#, ④ = B, ③ = G, ② = G#, ① = C#

Verses 1 & 2:

N.C.

won - der if we'll smile in our cof - fins while loved ones mourn the day, ab -

2. See additional lyrics

sence of our fac - liv - ing, laugh - ing, eyes a - wake. Is

(E5)

this too much for them to take? Too

young for one's con - clu - sion the life

style won.— Such val - ues you taught— your son.— That's

Bridge:
N.C.(E5)

how! That's how! That's how! Look at me

now!

Choruses 1 & 2:
N.C.(E5)

1. I'm brok - en, in - her - it my—

2. See additional lyrics

1. E5

life. I'm brok - en!

P.M.

2. E5

Interlude: E5

Uh!

P.M.

P.M.

P.M.

F5

That's

P.M.

Bridge:
N.C.(E5)

how! _____

Look at us now! _____

Guitar solo:
N.C.(E5)

Guitar 2

Let ring

*2 guitars arranged for 1.

With bar

With bar

15^{mu}

loco

A.H.J

With bar

12 10 12 14 12 14 12 16 (16) 14 12 14 5 12 12

With bar

With bar

Hold bendJ

With bar

With bar*

14 12 15 12 15 (15) (15) 15 15 15 15 15

*Pull up on vibrato bar

(8^{va})

With bar

With bar

FeedbackJ

15 15 15 15 15 15 15 15 15 15 15 15

loco

loco

19 12

Guitar 2

15 17 19 19 15 17 19 19 16 17 19 19 15 17 18 19 20 21 22 22

Guitar 1

2 2 5 7 5

Chorus:
N.C.(E5)

I'm brok - en! ————— In - her - it my —

Guitar 2

(8va) —————

loco

12 11 7

Guitar 1

0 2 0 2 0 2 0 3 0 5 7 5 5 7 5 0 2 0 2 0 2 0 3 0 5 7 5 9 7

E5

life. ————— I'm brok - en! ————— That's

3/4

P.M. —————

0 2 0 2 0 2 0 3 0 5 7 5 5 7 5 0 2 0 2 0 2 0 3 0 2 2 2 2 2 0

Bridge:
N.C.(E5)

how! _____

Guitar 1

with wah

5 6 5 3 0 | 2 3 2 1 0 | 5 6 5 3 0 | 2 3 2 1 0

Look at me now. _____

5 6 5 3 0 | 2 3 2 1 0 | 5 6 5 3 0 | 5 6 5 3 0

Chorus:
N.C.(E5)

N.C.(E5)

I'm brok - en! _____

0 0 7 5 | 0 2 0 2 0 2 0 3 0 | 5 7 5 5 7 5 | 0 2 0 2 0 2 0 3 0

I'm brok - en! _____

I'm brok - en! _____

5 7 5 | 0 2 0 2 0 2 0 3 0 | 5 7 5 5 7 5 | 0 2 0 2 0 2 0 3 0

Outro:
E5

I'm broke! Uh!

P.M. P.M.

2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 7 6 5 6 7

Repeat and fade

7 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 7 6 5 6 7

Additional Lyrics

Verse 2: One day we all die,
A clichéd fact of life.
Force-fed, to make us heed,
Inbred to sponge our bleed,
Every warning, a leaking rubber,
A poison apple for mingled blood.
Too young for one's delusion,
The lifestyle cost.
Venereal mother embrace the loss.
That's how.

Bridge 2: Look at you now,

Chorus 2: You're broken.
Inherit your life.

(To Interlude)

HARD LINES, SUNKEN CHEEKS

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

All gtrs. tune down 11/2 steps:

⑥ = G# ③ = E
⑤ = F# ② = G#
④ = B ① = C#

C5



Moderately ♩ = 86

Intro:

Em 6

Gtr. 1

E° 7

A7(no3)

C5

mf Let ring-----

Em 6

E° 7

Am

Let ring-----

Half-time feel

Moderately ♩ = 100

No Chord (B5)

Gtr. 1

1.-3.

4.

G5

A5

F5

G5

F5

A5

F5

G5

F#5

A.H. A.H. A.H. A.H. A.H. A.H. rit.

*Gtr. 2

A.H. A.H. A.H. A.H. A.H. A.H. rit.

*2 gtrs. arr. for 1

Moderately ♩ = 134

Verse 1:

F5 E5

F5 E5

F5 E5

As a child, I was giv - en the gift to en - ter - tain — you. —

Gtr. 2

P.M.

P.M.

P.M.

G5

F5 G5 F5

E5

F5 E5

But through blood I in - her - it - ed a

P.M.

P.M.

P.M.

P.M.

F5 E5

G5

F5 G5 F5

F5 E5

life that could de - stroy — you! —

I drink all day, I smoke all day. I

P.M.

P.M.

P.M.

P.M.

F5 E5

F5 E5

G5

F5 G5 F5

took your daugh - ter's breath a - way. I've done it all but tap the vain. —

P.M.

P.M.

P.M.

P.M.

Bridge I:
N.C.(B5)

Gtr. 1

A.H. A.H.

A.H. A.H.

A.H. A.H.

G5

A5

F5 G5

F5

Gtr. 2

A.H.

A.H.

A.H. A.H.

A.H. A.H.

(B5)

A.H. A.H.

A.H. A.H.

A.H. A.H.

rit.

G5

A5

F5 G5

F#5

A.H.

A.H.

A.H. A.H.

A.H. A.H.

rit.

Moderately fast ♩ = 134

Verse 2:

F5 E5

F5 E5

F5 E5

You know it's bad, some may say sad. A hang-ov - er is in - spir - a -

Gtr. 2

P.M.

P.M.

P.M.

G5 **F5 G5 F5** **F5 E5** **F5 E5**

tion. Like a jun - kie, I hurt for it. A

P.M. P.M. P.M. P.M.

0 0 0 5 0 0 0 5 3 5 3 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 3 2 2 2 2 2 2 2 2 2 2 2

F5 E5 **G5** **F5 G5 F5** **F5 E5**

bad trip, the emp - ti - ness. Nev - er sleep or al - ways sleep. A

P.M. P.M. P.M. P.M.

3 2 2 2 2 2 2 2 2 2 2 2 0 0 0 5 0 0 0 5 3 5 3 3 2 2 2 2 2 2 2 2 2 2 2 2

F5 E5 **F5 E5** **G5** **F5 G5 F5**

lack of ful - fill - ment to me is me, the big pic - ture. —

P.M. P.M. P.M. P.M.

3 2 2 2 2 2 2 2 2 2 2 2 3 2 2 2 2 2 2 2 2 2 2 2 0 0 0 5 0 0 0 5 3 5 3

F5 E5 **F5 E5** **F5 E5**

These hard lines and sun - ken cheeks are part of what the Chris - tians mean to im - mor - tal - ize my sit - u - a

P.M. P.M. P.M.

3 2 2 2 2 2 2 2 2 2 2 2 3 2 2 2 2 2 2 2 2 2 2 2 3 2 2 2 2 2 2 2 2 2 2 2

Half-time feel
Moderately ♩ = 100

Chorus:

G5

F5 G5 F5

B5

F#5

tion.

Gtr. 2

My

soul

for

a

P.M.

P.M.

P.M.

B5

F5

F#5

G5

B5

goat.

F#5

B5

F5

F#5

G5

Yet I'll out - live the

old.

P.M.

Bridge II:
N.C.(Cm)

Whisper: Ah.

Gtr. 2

A.H.

A.H.

A.H.

A.H.

A.H.

A.H.

A.H.

A.H.

9

6

4

(4)

3

2

4

6

(6)

3

5

(5)

3

3

4

3

2

1

Ah.

A.H. A.H. A.H. A.H.

1/2 (4) 3 6 4 (4) 3 2 4 6 (6) 3 6 4 (4) 3

Interlude I:
Em6

Spoken: Simply to thy ghost I cling.

Gtr. 1 Gtr. 1

A.H. A.H. A.H. A.H.

Gtr. 2 Let ring with bar

Let ring

3 3 4 3 2 1 0 0 2 0 2 0 2 3 0 0

E°7 **Am** **Em6**

Simply to thy ghost I reject. Simply to thy ghost I give spit.

Let ring

Let ring

2 0 2 0 2 1 2 0 2 0 5 3 2 0 2

E°7 **Am**

Let ring

Let ring

2 0 2 3 0 0 2 0 2 0 2 1 2 0 2 0

Guitar Solo:

Am

Am addF

Am

Gtr. 3

f
A.H.

A.H.

Let ring.....

Hold bend

Hold bend-----+

Hold bend.....

*Gtr. 1

Let ring

P.M.

Let ring-

*2 gtrs. arr. for 1

F5

F#5

G5

Am

Am add F

8127

Let ring -

with bar

 $1\frac{1}{2}$

11/3

Let ring-

P.M.

Ann

F5

F#5

G5

N.C.

loco

semi harm.

A.H.

A.H.

Let ring-

[illegible]

N.C.

A.H. 3 A.H. 3

9 9 9 8 8 7 5

17 17 15 13 15 (15)

13 15 15 15 13 14 13 14 13

Gtr. 2 8th loco

Fdbk. Gtr. 1

17 15 18 15 18 (18)

17 19 18 (18) 17 17 16 17 16

5 (5) 7 (7) 3

Am 8th

Hold bend

15 15 (18) 15 (18) (15) (15) (18) (18)

Let ring

Hold bend

22 5 5 22 (24) 22 (24) (22) (24) (22) (24) (24)

*refers to Gtr. 2 only

**Hold bend and rapidly tap on specified fret w/pick.

Interlude II:

Em6 Gtrs. 2 & 3 pick slide

Gtr. 1

Let ring

Let ring

Let ring

2 0 2 3 0 0 2 0 2 0 2 1 2 0 2 0 5 3

*Gtrs. 1 & 2 arr. for Gtr. 1

Half-time feel
Moderately ♩ = 100
Chorus:
B5 F#5 B5 F5 F#5 G5

My soul for a goat.

Gtr. 2

P.M.-----

Yet I'll out - live the old.

B5 F#5 B5 F5 F#5 G5

P.M.-----

Outro:
N.C.(Cm)

Whisper: Ah!

Gtr. 2

A.H. A.H. A.H.

System 1: Treble and bass staves. Treble staff has a long note with a slur and a diamond symbol, labeled "Ah!". Bass staff has a triplet of eighth notes (A.H., A.H., A.H.), followed by a triplet of eighth notes, then a quarter note, an eighth note, and a half note. A slur covers the last three notes. A wavy line indicates a bend. A half note is marked "1/2". The system ends with a wavy line and "A.H.". Fingering: 3, 3, 4, 3, 2, 1, 3, 6, 4, 3, 2, 4, 6, (6).

*Repeat & Fade
C5
Gtrs. 1 & 2

Notation for Gtrs. 1 & 2: A quarter note, a half note, a quarter note, and a quarter note.

System 2: Treble and bass staves. Treble staff has a triplet of eighth notes (A.H., A.H., A.H.), followed by a triplet of eighth notes, then a quarter note, an eighth note, and a half note. A slur covers the last three notes. A wavy line indicates a bend. A half note is marked "1/2". The system ends with a wavy line and "A.H.". Fingering: 3, 5, (5), 3, 3, 4, 3, 2, 1, 3, 6, 4, 3.

*w/ad lib lead gtr. until fade

System 3: Treble and bass staves. Treble staff has a triplet of eighth notes (A.H., A.H., A.H.), followed by a triplet of eighth notes, then a quarter note, an eighth note, and a half note. A slur covers the last three notes. A wavy line indicates a bend. A half note is marked "1/2". The system ends with a wavy line and "A.H.". Fingering: 2, 4, 6, (6), 3, 5, 5, 3, 3, 3, 3, 1, 1.

25 YEARS

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Gtr. 1 tune down 1/2 step:

⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Moderately Slow ♩ = 88

Intro:

No Chord

Gtr. 1

No Chord
Gtr. 1

f

P.M.

With ad lib. trem. bar dives and effects

N.C.

6

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). The melody is written in eighth and sixteenth notes, with some triplets. The bottom staff is a bass clef with a key signature of one flat. The bass line is written in eighth and sixteenth notes, with some triplets. The score includes a repeat sign and a double bar line. The tempo is marked "N.C." (No Chords) and the time signature is "6" (6/8). The score is for a single melodic line, with the bass line providing a simple accompaniment.

D5/A

pick slide With bar (grad. pull up) pick slide With bar (grad. pull up) pick slide With bar (pull up) pick slide With bar (pull up)

The second system of musical notation continues the piece. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The bass line is written on a five-line staff. The notes are: D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F2 (half), E2 (half), D2 (half). The piece ends with a double bar line.

Verse:

E5-9

D5/A

1. I vent my frus-tra-tion at you, old man, af-ter years your ears- will hear.—
2. See additional lyrics

P.M.

E5-9

You screamed you tried, it's word of a weak-ling and prom-is-es made by a

P.M.

D5/A

E5-9

li-ar. Drunk-en li-ar. Now you pick up that splint-ered chair

P.M.

D5/A

that was aim-ing for your head.

A

You'll nev-er be the fath-er I am.— The

bas - tard fath - er to the thou - sands of the ug - ly, crit-i - cized, un - want - ed. The

Double-time feel

ones with fath - ers just like you.— We're fuck-ing you back, fuck-ing you back. I'm

Half-time feel Repeat and Fade N.C.

shov-ing my life—right down your throat. Can I find the guts,— can I feel the heart?—

Look at the ground_ as you choke me up, does it taste like Teq - uil - a, or fail - ure?

P.M. 1 3 (3) 1 1/13 1

Double-time feel

Fuck-ing you back, we're fuck-ing you back. We're fuck-ing you back, we're fuck-ing you back. We're

P.M. 1 3 (3) 1 1/13 1

Additional Lyrics

Verse 2:

Orphaned to the dope and drinks, I learned my lessons well,
Somehow(?), from you. No tears. Can't clutch my regrets,
But these years of detachment have left me with
Demons now surfacing. But I'm becoming more than nothing.
You never knew the answers to any of my questions, did you?
You made up all the answers to my unimportant existence.

Chorus 2:

You don't have to dump me off, not again.
Don't touch me.
Don't touch me.
Fuck no! Never again!
Don't touch me.
Don't touch me.
Don't touch me.
Fuck....

Outro:

Criticize
We're fucking back, fucking you back.
Unwanted, the one's with fathers just like you.
We're fucking you back, fucking you back.
We're fucking back! (Fade out)

SHEDDING SKIN

$$\frac{1}{2} \text{ van + bus}$$

Slowly ♩ = 72

Intro:
Play 4 times
No Chord
Gtrs. 1 & 2

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Gtrs. 1 & 2

f P.M.

Verses 1 & 2:
Em7

Em 7(m aj7)+5

E° 7

Em7addA

w/Rhy. Fig. 1 (Gtr. 3, 3 times)

Em 7 Em 7(maj7)+5

Spoken: { 1. I don't want you to look at me while I'm shedding skin. I can't

Gtr. 1

Gtr. 2

5 7

7 7

5 7

1 5 1 10

Rhy. Fig. 1
Gtr. 3

(end Rhy. Fig. 1)

Gr. 3

mf Let ring..... Let ring..... Let ring..... Let ring.....

8^{va}

0 2 3 0 4 0 3 5 0 1 0 0 5 5

E° 7

Em7addA

Em7

$$\text{Em } 7(\text{maj } 7)+5$$

E° 7

Em7addA

afford for you to see what's inside. I'd rather shoot myself than have you watch me.

Em7 Em7(maj7)+5 E° 7 Em7addA N.C.

I feel you'd steal my skin to try and wear me. I was be - trayed - one more day

Gtr. 1 Gtrs. 1 & 2

p *grad. bends* $\frac{1}{2}$ $\frac{1}{2}$ *f*

4 6 2 (3 5) 2

0 0 0 0 0 0 0 0 0 0 3 5 0 0 0 0 0 0 0 0 3 5 0

of my short life. - You were car - ried a - way, - had no shame.

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

2 2 (2) (2) 2 (2) 3 0 2 2

0 0 0 0 0 0 0 0 3 5 2 (2) (2) 2 (2) 3 0 0 0 0 0 0 0 0 0 0 3 5 0 0 0 0 0 0 0 0 3 5 0

Just suf - fi - cate - my be - ing. I was me, - but you were - n't you. -

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

2 2 (2) (2) 2 (2) 1 0 2 2

0 0 0 0 0 0 0 0 3 5 2 (2) (2) 2 (2) 1 0 0 0 0 0 0 0 0 0 0 3 5 0 0 0 0 0 0 0 0 3 5 0

You were stick - ing to me - like a scab. - So I peeled you a - way, - bled for days.

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

2 2 (2) (2) 2 (2) 3 0 2 2

0 0 0 0 0 0 0 0 3 5 2 (2) (2) 2 (2) 3 0 0 0 0 0 0 0 0 0 0 3 5 0 0 0 0 0 0 0 0 3 5 0

Then stepped out of my - self. —

$B\flat/D$ $A5addD$ $A\flat5addD$

0 0 0 0 0 0 0 0 3 5 2 (2) (2) 2 (2) 1 6 3 0 5 4 0 0 4 (10)

Chorus:
N.C.

I'm shed - ding skin, — chang - ing with-in, — fall - ing in. —

P.M.

0 0 3 2 3 2 2 3 2 3 0 0 3 2 3 2 2 3 2 3 0 0 3 2 3 2 2 3 2 2 3 3 1 1 2 0 0 1

Through swol - len eyes, — dreamed you died, — caught in - side. —

(P.M.)

0 0 3 2 3 2 2 3 2 3 0 0 3 2 3 2 2 3 2 3 0 0 3 2 3 2 2 3 2 2 3 3 1 1 2 0 0 1

I'm shed - ding skin, — spread - ing thin, — sev - ered stem. —

(P.M.)

0 0 3 2 3 2 2 3 2 3 0 0 3 2 3 2 2 3 2 3 0 0 3 2 3 2 2 3 2 2 3 3 1 1 2 0 0 1

Cre - at - ed the end, — kill - ing a friend, — I'm shed - ding my skin.

(P.M.)

0 0 3 2 3 2 2 3 2 3 0 0 3 2 3 2 2 3 2 3 0 0 3 2 3 2 2 3 2 2 3 1 1 2 0 0 1

Bridge:
N.C.

B \flat /D *A5addD* *A \flat 5addD*

You're fuck - ing — and suck - ing.

P.M. P.M.

6 5 4 1 2 1 3 1 3 1 0 3 1 2 1 3 1 3 1 0 3

— You're friend - less, it's end - less. — Your flow - er — has sour - ed. —

P.M. P.M. P.M. P.M.

1 2 1 3 1 3 1 0 3 1 2 1 3 1 3 1 0 3 1 2 1 3 1 3 1 0 3

Double-time feel

— It's end - less, — you're friend - less. — It's hard - er, it's

P.M. P.M. P.M. P.M.

1 2 1 3 1 3 1 0 3 1 2 1 3 1 3 1 0 3 1 2 1 3 1 3 1 0 3

strong - er, but no one's been in-side you long - er and hard - er and

P.M. P.M. P.M. P.M.

1 2 1 1 3 1 0 3 1 2 1 3 1 3 0 3 1 2 1 3 1 3 0 3 1 2 1 3 1 3 0 3

Half-time feel

deep - er. To get you off, you need the fear. The fear, the fear,

P.M. P.M.

1 2 1 1 3 1 0 3 1 2 1 3 1 3 0 3 1 2 1 1 0 3 2 3 2 4 2 5 3 4 3 5 3

the fear, the fear, It's —

A5 G5 F#5 F5

3

3 6 4 5 4 6 4 4 7 5 6 5 7 5 7 6 5 3 2 3 2 5 2 7 5 5 4 3 2 1

Verse 3:
N.C.(E5) B \flat 5/F (E5) B \flat 5/F

nev - er love. Blood - y touch. Bro-ken wrist. Need-le rust.

P.M. P.M.

9 3 9 3 3 3 12 3 12 3 3 3
7 1 7 3 3 3 10 1 10 3 3 3
0 0 0 0 1 1 1 0 0 0 0 1 1 1

(E5) B \flat 5/F (E5) B \flat 5/F

Chok - ing throat. Swal - lowed teeth. Head fuck. No peace.

P.M.

9 3 9 3 3 3 12 3 12 3 3 3
7 1 7 3 3 10 1 10 3 3 3
0 0 0 0 1 1 0 0 0 0 1 1

(F \sharp 5) C5/G (F \sharp 5) C5/G

I'm shed - ding my — skin — to peel — you off of

P.M.

11 5 11 5 5 5 14 5 14 5 5 5
9 3 9 3 3 3 12 3 12 3 3 3
2 2 2 2 3 3 2 2 2 2 3 3

(E5) B \flat 5/F (E5) B \flat 5/F N.C.

me. You've got to love me! Yeah.

P.M.

9 3 9 3 3 3 12 3 12 3 3 3
7 1 7 3 3 10 1 10 3 3 3
0 0 0 0 1 1 0 0 0 0 x x x x (7)

Guitar Solo I:
N.C.(E5)

P.M.

13 13 14 12 14 14 12 13 14 12 14 14 12 14 (14) 12 14 14 12 14 12 14 12 10 7 10

The musical notation shows a guitar solo in E major. The treble clef staff contains the melody, which includes a 'semi-harm. grad. bend' (semi-harmonic gradual bend) and a 'loco' section. The bass staff provides the fret numbers for the left hand, with a '1/2' indicating a half-step bend. The solo is marked with a 'V' for vibrato and a '3' for a triplet.

Verse 4:
(E5)

B♭5/F

(E5)

B♭5/F

Orn - a - ment.

Shrunk - en head.

Play - toy.

Snake strike.

P.M.4

P.M.4

9 3 9 3 3 3 12 3 12 3 3 3
7 1 7 3 3 3 10 1 10 3 3 3
0 0 0 0 1 1 1 0 0 0 0 1 1 1

(E5) B \flat 5/F (E5) B \flat 5/F

Poi-son-ous. Syph-il-lis. Drenched me. Soaked me.

P.M. ----- P.M. -----

9 3 9 3 3 3 12 3 12 3 3 3
 7 1 7 3 3 3 10 1 10 3 3 3
 0 0 0 0 1 1 1 0 0 0 0 1 1 1

(F#5) C5/G (F#5) C5/G

I'm shed - ding my skin, to drain you out of me.

P.M.

11 5 11 5 5 5 5 5 14 5 14 5 5 5 5 5
9 3 9 3 3 3 3 3 12 3 12 3 3 3 3 3
2 2 2 2 3 3 3 3 2 2 2 2 3 3 3 3

(E5) Bb5/F (E5) Bb5/F N.C.

You've got to hate me! Yich!

P.M.

9 3 9 3 3 3 12 3 12 3 3 3 3 0 0 0 0 7 1 7 1 1 1 0 0 0 0 10 1 10 1 1 1 1 x x x x (7)

Interlude:
N.C.

Gtr. 1

semi - harm.

14 12 13 14 12 13 12 12 11 12 11 11 10 11 10 10 9 10 9

Gtr. 2

7 5 6 7 5 6 5 5 4 5 4 4 3 4 3 3 2 3 2

Gtr. 3

mf

P.M. -----4

P.M. -----4

13 14 17 13 14 17 13 14 17 14 16 18 15 17 19 15 17 19 15 17 19 15 17 19

(7) /

Gtrs. 1 & 2

semi - harm.----- With bar (dive)

1 1 1 1 1 1 1 1

2 2 2 2 3 3 3 3 0

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the next three measures of the bass line. The melody is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The time signature is 2/4. The melody features a series of eighth notes and quarter notes, with some notes beamed together. The bass line consists of a single note in the first measure, followed by a series of eighth notes and quarter notes. The score is marked with a 'P.M.' (Piano Moderato) tempo indication. The first system is marked with a '1/2' time signature, and the second system is marked with a '1 1/2' time signature. The score is written on a five-line staff.

(E5) B \flat 5/F Gtrs. 1 & 2 P.M.4

(E5) B \flat 5/F P.M.4

(E5) B \flat 5/F P.M.4

Outro:

(E5) B \flat 5/F

P.M.

3 3 1

0 0 1 1 1

X X X X

0 0 0 0 1

X X X X X X X X

(E5) B \flat 5/F

P.M.

3 3 1

0 0 0 0 1

X X X X X X X X

(E5) B \flat 5/F

P.M.

3 3 1

0 0 0 0 1

X X X X X X X X

(E5) B \flat 5/F

P.M.

3 3 1

0 0 0 0 1

X X X X X X X X

(E5) B \flat 5/F

P.M.

3 3 1

0 0 0 0 1

X X X X X X X X

Verse 2:

I don't think you belong in here, I feel I'm sick.
 Don't ask because you know damn well where I've been.
 I've kept a simple woman through the thick and thin.
 But I've found the guts to sever from my Siamese twin.
 I throw you away. Every day. A dead part of life.
 Strangling back. Seething black. In between my longing for fortune.
 Blood on my face that came from your face.
 The mix of kissing and bleeding, I put you away.
 I shut you away. I pissed you away. I threw you away.

THROES OF REJECTION

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

All gtrs. tune down

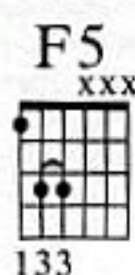
⑥ = C# ③ = E
⑤ = F# ② = G#
④ = B ① = C#

Moderately ♩ = 120

Intro:

E5

Gtrs. 1 and 2



No Chord(E5)
Bass and Drums

7

Intro: E5 Gtrs. 1 and 2

f w/wah wah

7

(Gm)

Gtr. 1

Gtr. 1

3 7 6 3 3 7 5

Gtr. 2

Gtr. 2

3 7 6 4 3 7 6

4 3 7 6 3

5 3 7 6 4

F5 G5 F5 G5 F5 G5 F5 A5 B \flat 5 B5

3 3 3 5 3 3 3 5 3 3 3 5 3 3 3 5 3 3 3 5 3 7 8 9 3 7 8 9 3 7 8 9

F5 G5 F5 G5 F5 A5 B \flat 5 A5

3 3 3 3 3 3 3 3 3 3 3 5 3 3 3 3 3 5 3 7 8 7 3 7 8 7 3 7 8 7

F5 G5 F5 G5 F5 G5 F5 A5 B \flat 5 B5

3 3 3 5 3 3 3 5 3 3 3 5 3 3 3 5 3 7 8 9 3 7 8 9 3 7 8 9 3 7 8 9

F5 G5 F5 G5 F5 A5 B \flat 5 B5 F5 G5 F5 G5 F5 A5 B \flat 5 B5

3 3 3 5 3 3 3 5 3 7 8 7 3 3 3 5 3 3 3 5 3 3 3 5 3 7 8 9 3 7 8 9 3 7 8 9

F5 G5 F5 G5 F5 A5 B \flat 5 A5 F5 G5 F5 G5 F5 A5 B \flat 5 B5

3 3 3 5 3 3 3 5 3 7 8 7 3 3 3 5 3 3 3 5 3 3 3 5 3 7 8 9 3 7 8 9 3 7 8 9

Verses 1 and 2:
N.C.(Gm)

1. It's like salt poured in - to a deep in - fect - ed wound. —

2. See additional lyrics.

Gtr. 1

w/wah wah
w/o P.M.

3 7 6 3

Gtr. 2

w/wah wah
w/o P.M.

3 7 6 4

It's the type of pain — you real - ly dig — and long —

3 7 5 4

3 7 6 5

— for. I've al-ways been— in - se - cure to

P.M. ----- A.H. -----

4 5 4 5 3 (3) 3 7 6

P.M. -----

4 5 4 5 4 (4) 3 7 6

o - pen up and show love. — Some

3 3

4 3

pret-ty girl with long hair, some bald guy writh-ing.

A.H. 1 1/2

A.H. 1 1/2

*Pitches are approximate.

Choruses 1 and 2:

E5

C5

E5

1. Re - jec - tion, the kind that's self in - duced. Re - jec - tion,

2. See additional lyrics.

Gtrs. 1 and 2

B \flat 5

E5

C5

the tongue that's bit - ten through. Re - jec - tion, the naus - e - at - ing stab.

E5

To Coda ⊕

Interlude:

F5

Re - jec - tion,

it's feed - ing what I am. —

Yeah.

Short

fuse. —

G5 F5

G5 F5 A5 B \flat 5 A5 F5

G5 F5

G5 F5 A5 B \flat 5 B5

F5 G5 F5

G5 F5 A5 B \flat 5 A5 F5

G5 F5

G5 F5 A5 B \flat 5 B5D.S. al Coda ⊕

F5

12 11 10 11 10 11 10 9 10 9 10 9 12 13

grad. bend

w/Fill 1 (Gtr. 1, 4 times)

N.C.(E5)

5 8 5 5 8 5 7 7 10 7 7 7 10 7 8 8 11 8 8 11 8 10 10 13 10 10 10 13 10 12

12 15 12 12 15 12 11 14 10 14 10 0 14 10 10 14 10 14 10 12 10 12 14 12 10 10 12 14 12 10 10 12 14 12 10 12 13 12 14 13 14

w/Fill 2 (Gtr. 2)

12 13 12 14 13 14 12 12 13 12 14 12 14 16 14 12 13 15 17 15 13 13 15 17 15 13 17 17 17 17 19 19 19 19 17 17 17 17 20 18 22 20 20 18

Fill 1

Gtr. 1

5 7 3 5 7 3

Fill 2

Gtr. 2

4 5 7 4 5 7 5 6 3 5 6 3

3 3 3 3 3 3 3 3 3 3

19 19 19 19 22 20 17 17 17 17 20 18 19 19 19 19 22 20 20 20 20 20 24 22 22 10 12 13 10 12 13 10 12 13 10 11/2

8th loco

E5 **C5** **E5**

Re - jec - tion, takes life a - way from eyes. Re - jec - tion,

Gtrs. 1 and 2

2 2 0 2 2 0 2 2 0 2 2 0 2 2 5 2 2 0 2 2 0 2 2 0

B \flat 5 **E5** **C5**

will give you to the skies. Re - jec - tion, it makes me more than man.

2 2 0 2 2 0 3 3 2 2 0 2 2 0 2 2 0 2 2 5 2 2 0 2 2 0

E5

Re - jec - tion, is drown - ing what I am.

2 2 0 2 2 0 2 2 0 2 2 0 2 2 0

Outro:
E5

(1st time only)

*Strike strings on other side of nut.

(E5)

P.M.

3

1/2

1/2

1/2

1/2

2 2 0 2 2 0 6 (6) 5 (5) 4 (4) 3 (3)

P.M.

1/2

1/2

1/2

1/2

2 2 0 2 2 0 6 (6) 5 (5) 4 (4) 3 (3)

1/2

w/fdbk.

2 2 0 6 (6) 5 (5) 4 (4) 3 (3)

Additional Lyrics

Verse 2:
 If there really is a god
 Then it's punishing me constantly.
 She let me taste that sugarhole
 And of course I wanted more.
 But no, I'm reduced to a Rotty panol snort
 And a lot of drinks.
 This shit goes on and on, just look
 Down my pants. (To Chorus 2:)

Chorus 2:
 Rejection, it ain't a fucking game.
 Rejection, my human dick to blame.
 Rejection, a sociopathic plan.
 Rejection is feeding what I am. (To Guitar Solo)

STRENGTH BEYOND STRENGTH
BECOMING
5 MINUTES ALONE
I'M BROKEN
HARD LINES, SUNKEN CHEEKS
25 YEARS
SHEDDING SKIN
THROES OF REJECTION



WARNER BROS. PUBLICATIONS INC.
15800 N.W. 48th Avenue • Miami, FL 33014
A Warner Music Group Company



7 23188 20650 6

ISBN 0-89724-273-4

\$22.95
In U.S.A.
GF0650